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AUTHOR Emery, Gretchen B.
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ABSTRACT

A screening instrument developed for this study measured the listening skills of 22 children in a kindergarten class. Children were found to be weak in four areas of listening: (1) auditory discrimination; (2) auditory perception; (3) following oral directions; and (4) listening comprehension. After these measures were administered, students participated in a program that involved a variety of musical opportunities for the students to develop listening skills. The program, which was implemented over a 14-week period, contained five objectives that addressed the children's areas of weakness in listening skills. At the conclusion of the implementation period, the screening instrument was again administered to the children, who demonstrated improvement in each of the four areas of listening. A reference list of 27 items is provided. Appendices include the screening instrument and tables displaying students' pretest and posttest scores. (BC)

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USING MUSICAL ACTIVITIES TO IMPROVE

THE LISTENING SKILLS OF KINDERGARTEN STUDENTS

by

GRETCHEN B. EMERY

A Practicum Report

Submitted to the Faculty of the Center for the Advancement of
Education, Nova University, in partial fulfillment of the
requirements for the degree of Master of Science.

June 1991

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Abstract

Using Musical Activities To Improve the Listening Skills of Kindergarten Students.

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Descriptors: Primary Education/ Kindergarten/ Listening Skills/ Auditory Discrimination/ Auditory Perception/ Listening Comprehension/ Music/

The high number of kindergarten students demonstrating weak skills in listening was addressed by the implementation of musical activities. A screening instrument developed by the practicum writer revealed that the target students were weak in four areas of listening, auditory discrimination, auditory perception, following oral directions, and listening comprehension. The target students participated in a variety of musical experiences. The musical experiences provided relevant and enjoyable opportunities for the target students to develop listening skills. Results indicated the target students demonstrated improvement in all areas of listening. The writer concluded that participation in musical experiences provided effective opportunities for the target students to practice and improve listening skills. Appendices include the writer's screening instrument, and tables displaying students' pretest and posttest scores.

Authorship Statement

I hereby testify that this paper and the work it reports are entirely my own. When it has been necessary to draw from the work of others, published or unpublished, I have acknowledged such work in accordance with accepted scholarly and editorial practice. I give this testimony freely, out of respect for the scholarship of other professionals in the field and in the hope that my own work, presented here, will earn similar respect.

Walter B. Emery

Table of Contents

Title Page	i
Abstract	ii
Authorship Statement	iii
Observer's Verification	iv
Table of Contents	v
Chapters	
I. Purpose	1
II. Research and Solution Strategy	11
III. Method	34
IV. Results	84
V. Recommendations	93
Reference List	95
Appendices	
Appendix A: Listening Skills Test for Kindergarten Students	98
Appendix B: Students' Pretest Scores on the Listening Skills Test for Kindergarten Students	101
Appendix C: Students' Post Test Scores on the Listening Skills Test for Kindergarten Students	104
Appendix D: Comparison of Students' Pretest and Post Test Scores	107

Chapter I

PURPOSE

School and Community Setting

The setting for the writer's practicum is a public elementary school comprised of 548 students, kindergarten through fifth grade, and 64 staff members. The school is predominantly a neighborhood school because 60 percent of the students live within walking distance of the school. The remaining students are bussed. A large number of parents whose children attend the target school are employed in positions which pay only minimum wage. There are also a number of parents who are unemployed. School records indicate that 59 percent of the students receive free or reduced lunch. Interviews with the school's administrator, curriculum specialist, and teachers indicate that parent participation in school activities is relatively low.

The 64 staff members include five special education teachers with self-contained classrooms, one speech and language teacher, two resource SLD teachers, and a part-time occupational therapist. The five kindergarten teachers are assisted by one classroom aide, whose duties included preparing materials and tutoring students. The classroom aide works in the practicum writer's classroom for 45 minutes each day. The staff also includes one music teacher, one librarian, one physical education teacher, and one art teacher. The music teacher has agreed to assist the practicum

writer by sharing materials and recording piano accompaniment for a number of songs included in the implementation phase of the practicum. The administrator is assisted by the school's curriculum specialist and guidance counselor.

School records indicate that 11 percent of the students are of Hispanic origin, speaking little or no English and 19 percent of the school's students are black. The target school's student withdrawal rate from the previous year was approximately 37 percent.

Target Students

The target group is one of five self-contained kindergarten classes in the school. The average age of the 22 kindergarten students is five years and seven months. Fourteen of the target students received free or reduced lunch. Six of the target students attend a local daycare both before and after school hours. Ten of the target students live with a single parent, step-parent, or guardian other than birth parents. Of the target students four are black and two of the students are Hispanic speaking little English. One of the Hispanic students spends 30 minutes each day with the migrant tutor focusing on oral language experiences. One student receives speech and language services three times a week. Two other students have been referred for further assessment and possible placement in the speech and language program. Two of the students have been medically

diagnosed as hyperactive.

Interviews with parents and students indicate that many of the students have few opportunities to verbally interact with parents or other family members. Jobs, demands from smaller children, and poor language skills result in many parents providing only basic physical needs. Based on the practicum writer's experience, students from low socio-economic homes often have poor listening and speaking skills.

Practicum Writer

The writer of the practicum is a kindergarten teacher in a public elementary school. The practicum writer received a Bachelor of Arts degree in Elementary Education/Early Childhood Education. The writer's experience includes two years as a first grade teacher in a small private school and six months as a lead teacher in a preschool Early Intervention class. The writer has entered the second year as a kindergarten teacher in the target school. The practicum writer's responsibilities include teaching all major subjects which include language arts, mathematics, social studies, and science. Although the target students do attend music and art classes once weekly, the writer includes music and art in the classroom curriculum. The writer is also responsible for testing and recording each student's performance of the required kindergarten exit skills as mandated by the county, conducting parent/teacher conferences, referring

students for further evaluation and possible placement into special programs, and planning for and working with the classroom aide. The practicum writer is a member of the school's discipline committee which is developing a school-wide discipline plan.

Problem Statement

In a society so dependent upon the transfer of information, good listening skills are essential. Popular media experiences such as videotapes and television, engage children in passive listening, where children neither respond nor react to what is heard Lundsteen, as cited by Winn (1988). The passive listening promotes poor listening habits and discourages students from moving to higher orders of listening skills (Jacobs, 1986).

Overall scores from the Inventory of Readiness Skills instrument given to beginning kindergarten students in the last two years revealed that ten percent of the students scored in the "very high" range, 54 percent of the students scored in the "high average" range, 16 percent scored in the "low average" range, and 21 percent scored in the "very low" range. According to the target school's curriculum specialist, only 20 percent of the students should score in the "low average" to "very low" range. There was a discrepancy gap of 17 percent in overall scores.

Further analysis of the scores from the Inventory of Readiness Skills instrument revealed a distinct weakness in the

kindergarten students' listening skills. Only 14 percent of the kindergarten students scored with at least 80 percent accuracy in Auditory Sequential Memory. Forty-four percent of the kindergarten students scored with at least 80 percent accuracy in Auditory Word Discrimination. The curriculum specialist at the target school expected that 80 percent of the kindergarten students would score at least 80 percent in the areas of listening skills. There was then a discrepancy gap of 66 percent in the area of Auditory Sequential Memory and a discrepancy gap of 24 percent in the area of Auditory Word Discrimination.

Current kindergarten students were administered a kindergarten screening developed by teachers and curriculum specialists in the target county. Approximately 25 percent of the students were recommended for further assessment. Reasons for recommendations for further assessment included inability to follow simple directions given during the test, speech or language difficulties, and weak performance in recognizing colors and numbers. The screening did not evaluate listening skills as thoroughly as the previously used Inventory of Readiness Skills. Two items on the county developed screening evaluated students' abilities to follow oral directions. Twenty-one percent of the kindergarten students scored with less than 80 percent accuracy on the oral directions portion of the screening. Two items on the kindergarten screening evaluated students' abilities to correctly

repeat a sequence of three words. Twenty-one percent of the students scored with less than 80 percent accuracy on the sequencing portion of the screening. The target school's curriculum specialist indicated that only 20 percent of the students should score with less than 80 percent accuracy in the two areas, thus revealing a one percent discrepancy gap.

Because the county screening instrument did not adequately evaluate listening skills, the practicum writer developed a screening device to evaluate four areas of listening skills, auditory discrimination, auditory perception, following directions, and listening comprehension. Students were also asked to state at least three purposes for listening. Portions of the target county's kindergarten exit skills and the Inventory of Readiness Skills test were used as models for the practicum writer's screening. A copy of the screening device developed by the practicum writer is included in the Appendices (Appendix A:100). Results from the practicum writer's screening instrument demonstrated a weakness in listening skills for the target students. Only two of the 22 students could state three purposes for listening. In the area of auditory discrimination, 50 percent of the target students scored with less than 80 percent accuracy. Twenty-seven percent of the students scored with less than 80 percent accuracy in the area of auditory perception. Forty-one percent of the students scored with less than 80 percent accuracy in following oral directions. The area of listening

comprehension indicated the weakest performance of the students. Fifty-nine percent of the target students scored with less than 80 percent accuracy. Average scores from the practicum writer's screening instrument revealed that 68 percent of the students scored with less than 80 percent accuracy. An interview with the school's curriculum specialist indicated that only 20 percent of the students should score below 80 percent, thus revealing a discrepancy gap of 48 percent. A table displaying individual students' scores on the practicum writer's screening instrument is included (Appendix B:103).

Objectives

1. At the completion of the 14 week implementation period, 80 percent of the target group of kindergarten students will use critical thinking skills to state at least three purposes for listening as recorded by the teacher during an untimed one on-one interview.
2. At the completion of the 14 week implementation period, 80 percent of the target group of kindergarten students will listen to five pairs of stated words and correctly state with at least 80 percent accuracy whether each pair of words is the same or different as recorded by the teacher during an untimed one-on-one situation.
3. At the completion of the 14 week implementation period, 80 percent of the target group of kindergarten students will

correctly identify with at least 80 percent accuracy five common sounds performed and recorded by the teacher during an untimed one-on-one situation.

4. At the completion of the 14 week implementation period, 80 percent of the target group of kindergarten students will perform with at least 80 percent accuracy five sets of three-step oral directions as recorded by the teacher in an untimed, one-on-one situation.

5. At the completion of the 14 week implementation period, 80 percent of the target group of kindergarten students will listen to a short story read by the teacher and use critical thinking skills to correctly answer at least four of five related oral questions as recorded by the teacher in an untimed one-on-one situation.

While the area of listening could have included a great number of specific objectives, the practicum writer believed that mastery of the set objectives would provide a strong foundation for the further development of the target students' listening skills. The development of effective listening skills would in turn provide the basis for the development of other areas of the language arts. The practicum writer did realize that mastery of the practicum objectives would not automatically result in the improvement of the students' listening skills in other areas of language arts and overall school performance. Concentrated efforts to relate the listening skills utilized during the music

sessions to listening skills used in reading and language arts lessons were made by the practicum writer on a daily basis. The practicum writer did, at the beginning of each music session and each reading or language arts lessons, specifically tell the target students what to listen for and why listening carefully is important. Before playing or singing a new song for the students, the practicum writer told the students to listen for specific items such as directions for movement, names of animals, or what happened first, second, and last in the song. Specific instructions for each listening activity were also given prior to reading a new story or introducing a new skill to the target students. The practicum writer also related listening skills promoted during the music sessions to listening skills used during other activities by verbally explaining to the students the relation. The practicum writer gave directions such as, "As I read the story, Sylvester and the Magic Pebble, you were listening to find out what happened first in the story, what happened in the middle, and what happened last in the story. I want you to listen for the same information as I play the song, 'Eensy, Weensy Spider'."

The practicum writer felt that mastery of five objectives during the 14 weeks of implementation was a reasonable expectation taking into consideration the time limits imposed by county and state guidelines concerning the number of minutes students must spend in the areas of language arts, mathematics,

science and social studies. In addition to requirements regarding basic curriculum areas, the target students are out of the classroom for 35 minutes each day for supplementary classes. The students spend 30 minutes each week with the target school's guidance counselor and 30 minutes each week working in the target school's computer lab. The five objectives set by the practicum writer also reflect objectives contained in the target county's list of required exit skills which must be passed by all kindergarten students.

CHAPTER II

Research and Solution Strategy

Listening skills have been studied by researchers for about sixty years. Recognizing the relationship between listening and reading, reading specialists conducted early studies. A 1955 study conducted by Mary Hollow demonstrated that listening skills could be improved with direct instruction Hollow, as cited by Strother (1987). Lundsteen (1976) stated, "The stage has been set for the assertion that growth in both general and critical listening skills is not automatic." More recent studies showed that listening is teachable. A research review conducted by the Institute for Educational Research, as cited by Leverentz and Garman (1987), indicated that while listening skills do not automatically improve as a student matures, listening skills could be improved with instruction. Children needed to be involved in structured experiences that emphasize sorting, organizing, responding, and reacting. Students must have had instruction in listening skills as well as opportunities for practice (Winn, 1988).

A number of writers provided general guidelines for making listening instruction and listening activities a part of most classroom experiences. Watson (1985) listed several suggestions for encouraging good listening skills in students. First, a

purpose for listening was established in all subject areas. Students were told to listen for the answer to specific questions or to listen for pairs of rhyming words. Second, listening skills were integrated into all areas of the curriculum. In science, students listened for directions for conducting an experiment. In math, students listened in order to complete a sequence of numbers. Third, a classroom environment conducive to successful listening was maintained. Adequate lighting and a comfortable temperature were necessary. Specific listening activities were scheduled for quiet times of the day. Fourth, the teacher set a good example for students by listening attentively to the students and modeling good listening behaviors.

Leverentz and Garman (1987) encouraged teachers to teach listening skills by focusing on four components of the listening process: receiving, attending, comprehending, and remembering. Like Watson (1985), the authors provided some guidelines to encourage better listening. First, students were encouraged to really listen to each other. Second, students were given a specific purpose for listening such as following directions or listening for the main idea of a story. Third, the teacher did not repeat. Students had to learn to listen the first time. Fourth, students remained actively involved in the lesson when the teacher stopped midway and asked questions related to the material.

According to Jacobs (1986), a good classroom climate emphasized not only physical conditions that affect students but also the interests and ideas of students. A good classroom climate was essential if students were to move to higher orders of listening. Jacobs (1986) offered suggestions that helped students improve listening skills, but also helped the students realize the importance of good listening skills. First, the teacher discussed with children how listening skills helped children both in school and out of school. Second, students were shown that listening for entertainment and listening to learn required different kinds of attention. Third, the students were helped to understand that a good listening atmosphere - comfortable seating, little movement, few distracting noises, and good behavior - helped everyone involved listen more attentively. Fourth, the teacher guided students in active listening experiences. Students needed opportunities to practice good listening skills. Jacobs (1986) also emphasized the correlation between good listening skills and critical thinking.

Pervading all that is said about teaching children to listen is the knowledge that in teaching them listening skills, we are helping them to do critical thinking, to cope with various kinds of problems, and to be generally enriched in their daily living (Jacobs, 1986).

Funk and Funk (1989) discussed the importance of good listening skills and gave suggestions for improvement. Funk and Funk (1989) suggested that listening is a neglected skill, largely due to the fact that many teachers have received little

or no instruction in how to teach listening. The authors stressed what previous authors (Watson, 1985; Leverentz and Garman, 1987) had stated about the importance of setting a specific purpose for each listening experience. Providing a purpose for listening helped the students' retention and comprehension and enabled the teacher to effectively evaluate comprehension. Funk and Funk (1989) also described the importance of follow-up activities to the listening activities. The follow-up experiences were implemented immediately following the listening activities. The follow-up activities provided opportunities to evaluate comprehension, correct incorrect concepts, and allowed children to quickly apply the new knowledge. Follow-up activities took the form of field trips, art projects, or class discussions.

Funk and Funk (1989) encouraged teachers to adjust the excessive amount of time students were required to listen each day and the amount of time students listened only to the teacher. Emphasis was placed on shorter listening periods spaced throughout the day. Funk and Funk (1989) stressed that children should listen more to each other and less to the teacher. Listening instruction was a part of all areas of the curriculum. Some of the best opportunities to teach listening skills "occured during art, music, physical education, science, and social studies (Funk and Funk, 1989)." Last, the authors asserted that students were exposed to many different kinds of

listening experiences. A total listening program included listening for information, appreciative listening, critical listening, and creative listening.

McShane and Jones (1990) provided suggestions for adjusting the environment and instruction in order that students might be helped in the early elementary grades to become better listeners. The first section of the writers' article presented general guidelines for modifying the environment for poor listeners. To encourage poor listeners to listen and attend, teachers made certain of a child's full attention before beginning instruction. Calling the listener's name frequently helped to pull the student back into focus. Uncomplicated speech helped the listener attend to and understand what was said. Using visual aids helped the poor listener by focusing on strengths in visual processing. Teachers provided positive reinforcement when the student did listen. Also important was to schedule short intensive periods of instruction with breaks during which the student could move around.

The purpose of Mandlebaum and Wilson's (1989) article was to provide teachers with information and activities to improve the listening skills of students with mild and moderate learning and behavior handicaps. The authors began by examining reasons for teaching listening skills and describing the three steps in the listening process. The first step was hearing, or receiving, the

aural stimuli. The second step was attending or listening. The third step was understanding what was heard and involved cognitive strategies. Five purposes for listening, which were discrimination, comprehension, therapy, analysis, and appreciation, were also explained. The authors listed a number of techniques to help students improve listening skills. Many of the techniques mentioned echoed suggestions made by other authors (Watson, 1985; Jacobs, 1986). Teachers provided students with direct instruction in listening skills. Listening activities were integrated into other curriculum areas. Before beginning an activity, teachers would review rules for good listening behavior. The authors also suggested that teachers instruct students to use visual imagery while listening.

Finally, Mandlebaum and Wilson (1989) described two structured programs for improving students' listening skills. The Data Based Listening Comprehension Program involved five steps. The first step was to administer an Informal Listening Inventory to determine the student's optimal instructional level in listening comprehension. Second, ten to fifteen minutes of each day was set aside for the specific purpose of teaching listening comprehension. Third, listening comprehension was taught in the same way reading comprehension would be taught using comprehension questions. Fourth, correct responses were recorded on a bar graph. Last, results were analyzed and instructional decisions were made. Directed Listening

Instruction (Mandlebaum and Wilson, 1989) began with prelistening, the readiness stage. New concepts or vocabulary were introduced and a purpose for listening was established. Next, students listened to the presented material. Last, students were involved in follow-up activities such as writing, painting, or dramatizing a lesson.

Choate and Rakes (1987) discussed the preliminary results of a study on the application of the Structured Listening Activity model (SLA) which was based upon key components of effective reading instruction and field tests. The premise of the SLA model's structure was that "what improved reading comprehension may also improve listening comprehension (Choate and Rakes, 1987)."

Each step in the SLA followed previously established recommendations for teaching reading comprehension. In Step I, the teacher guided the students to recall or build experiences in order to relate to the text. In Step II, the students were given a directive for listening for specific points. In Step III, the teacher read or told the story, using visual aids. Choate and Rakes (1987) stated that three prediction cues should be interspersed at key points. Step IV involved the use of literal, interpretive, and critical questions. The authors stressed that students should explain the answers. In Step V the students were guided to summarize or retell the story. The teacher could have guided the retelling by asking leading questions.

Choate and Rakes (1987) stated that much research was needed to validate the SLA model's success as a means of improving listening and reading comprehension. Over a three year period, college students used the SLA program to teach listening comprehension to students in grades kindergarten through three. Students were from regular classrooms and needed extra instruction in reading. Several hundred students in grades kindergarten through three were instructed with the SLA model for twenty minutes in each of two lessons per week for five weeks. Listening tests were administered to only 67 students who were reading orally and silently below the primer on the pretest level. Students were pre and posttested using parallel passages from Individual Evaluation Procedures in Reading which informally assessed reading and listening skills. Results from the test indicated the students' average gain in listening comprehension was approximately one full grade level. Because of the absence of a control group and the imprecision of the IRI measurement the authors were tentative about drawing conclusions about the nature and extent of improvement in listening skills. Students and preservice teachers reported positive reactions to the SLA activities, and student attention and behavior were improved during the SLA lessons. Choate and Rakes (1987) stated that the students had been given regular listening opportunities in the regular classroom, but had not received specific instruction in listening comprehension. The factor, along with others such as

the Hawthorne effect and related instruction in reading, could have inflated the listening performances of the target students. However, the positive responses of both teachers and students involved in the program and the gains in listening comprehension suggested the need for more definitive research. Choate and Rakes (1987) stated that related studies were underway investigating the efficacy of SLA for improving listening comprehension and language acquisition.

Boodt (1984) described a study in which fourth, fifth, and sixth grade students in compensatory reading classes were taught critical listening skills in order to observe how improved listening would affect reading performance. The author had observed that poor readers frequently were also poor listeners and had little experience with reading for pleasure. The author's hypothesis was that "critically listening to literature could promote reading for pleasure (Boodt, 1984)." The author used the terms critical listening, critical reading, and critical thinking interchangeably and defined the terms as "the ability to analyze and evaluate ideas in terms of a standard, norm, or criterion Cranciolo and LePere, as cited by Boodt (1984)."

According to Boodt (1984), the 18 students in the experimental group (fourth through sixth grades, reading below grade level) participated in an hour long reading period each day. During the first thirty minutes, the students had a listening lesson in which a specific critical listening skill

was presented. The group then listened to an oral reading of a literary selection, having been instructed to listen for specific examples of that day's skill. Group discussion followed and students were encouraged to answer open-ended questions which provided practice in thinking and listening critically. The second thirty minute session was devoted to individualized or small group instruction in reading skills. No critical reading or listening activities were permitted.

All subjects were pre and posttested on three standardized tests: the Sequential Test of Educational Progress: Reading, the STEP Listening Test, and A Look at Literature: The NCTE Cooperative Test of Critical Reading and Appreciation. The third test required that half of the items be read to the subjects and half by the subjects, and thus measured both critical listening and critical reading skills. Observations of student behavior revealed subjects' attitudes toward reading and subjects' abilities to respond critically to literature. Data from the tests revealed that the experimental treatment was effective in improving critical reading, critical listening, and general reading comprehension of the students in the experimental group. An item analysis of the test questions which required critical evaluation revealed that the experimental group improved from pretest to posttest on critical thinking skills. Taped recordings of the experimental group's oral discussions revealed that there was a general increase in students' participation

in discussions and evidence of more thoughtful responses.

Independent reading also increased among the students in the experimental group.

Shoop (1986) described the Investigative Questioning Procedure (InQuest) which combined spontaneous drama and oral language experiences to develop listening and reading comprehension. The purpose of the procedure was "to lead students to monitor actively 'what is known' and 'what is not known' during reading (Shoop, 1986)." InQuest had been implemented with success with third and fifth graders. The InQuest Procedure actively involved the reader or listener with narrative text through student questioning and spontaneous drama.

At some critical point in the story, the teacher interrupted the reading and mentally transported the reader/listener to a spontaneous news conference which took place at the scene of the story event. While one student assumed the role of a major character, others became investigative reporters who probed for interpretation and evaluation of story events as well as predictions of future events in the story through the character's eyes (Shoop, 1986).

Reading was resumed after the news conference. The procedure could have been repeated several times throughout the story. An essential part of InQuest was that students asked the questions and thus mentally processed the answers. The author asserted that a prerequisite to effectively using InQuest was to teach students to ask good questions. The role playing of characters became the vehicle for the development of critical thinking

skills Pickle, as cited by Shoop (1986). Both student questioning and drama provided opportunities for oral interactions which were essential to developing comprehension Lindfors, as cited by Shoop (1986). The combination of spontaneous drama and student questioning produced an effective strategy to develop listening or reading comprehension of print.

Peck (1989), professional storyteller, described the benefits of storytelling on the development of listening and reading comprehension and the improvement of oral and written expression. Storytelling offered two learning situations for students. With the teacher as storyteller, students developed effective and critical listening skills. As students listened to each other tell stories, the students engaged in written and oral expressions. As the students heard stories, children listened carefully for the cue in participatory stories thus enhancing the students' listening and memory skills. Children became more effective listeners during interaction with the storyteller. Storytelling also enhanced reading skills and often promoted a student's desire to read a book after hearing the story told. "Students learned to judge literature critically, both on personal taste and literary merit; students compared and contrasted stories (Peck, 1989)." Opportunities for oral expression were provided when students were storytellers.

Writing stories naturally followed the progression of

listening, reading, and telling stories Livo and Reitz, as cited by Peck (1989). Students' stories were patterned after ideas or concepts presented in other literature. Stories were also based on authors' personal experiences. Peck (1989) worked with third grade students. The storyteller introduced a unit study on a circus giant by telling several stories and poems during an initial presentation. Included was a telling of "Jack and the Beanstalk." The students in one class then read one of several versions of the folktale. The students responded by writing an original giant story or poem. Several weeks later Peck (1989) led the students in a 90 minute workshop on storytelling techniques. First, Peck led the students in mapping the "Jack and the Beanstalk" folktale. The students then mapped original stories, thinking of the setting, characters, the problem and ways to solve the problem. Next, the students explored eye contact, vocalizations and movement. Students were then put into small groups where original stories were shared. The author reported that students responded favorably to the storytelling activities. Many of the students demonstrated surprising abilities in writing, preparing, and telling original stories. Components of language development were integrated through classroom storytelling.

McDonald (1983) examined the role of music in Montessori's philosophy and methods of early childhood education. Music appeared in several areas as "education of the senses,"

"exercises for the discrimination of sounds," and part of "gymnastics" or "muscular education."

Montessori began teaching students to listen with lessons in silence. Gradual introduction of sounds and noise encouraged the children to distinguish between the two. Many of Montessori's sound discrimination exercises involved ordering and classification of various kinds of stimuli. For example, two sets of boxes were filled with different substances. The student was to find the boxes, when shaken, that matched in sound. The sounds could then be ordered from loud to soft. Students could perform similar tasks with the Montessorian bells, a set of bells fixed on wooden bases. Singing and moving rhythmically were also a part of Montessori's music education.

McDonald (1983) concluded by stating that "no experimental research had given information about the effectiveness of the Montessori method in realizing musical goals." Flohr (1981) found that when instruction was given the aural discrimination of tonal and rhythm patterns of five year olds improved.

The foundation of Turnipseed's (1974) research was "that auditory discrimination had been proven to be the leading factor in reading readiness Tinker and McCullough, as cited by Turnipseed (1974)." The researcher hypothesized that preschoolers who participated in classical listening experiences would have better auditory discrimination skills than would students who had not received such training. The experimental

group was made up of 77 five-year-olds. The students participated in the musical experiences once a week for one school year. Each classical work was introduced by telling a related story or by relating the new work to prior experiences. Works included "The Three Billy Goats Gruff" from Once Upon a Time Suite by H. Donaldson, The Sorcerer's Apprentice by P. Dukas, and The Carnival of the Animals by Saint Saens. Student involvement was an essential aspect of each experience. Children were guided to hear and discriminate particular aspects of the music. Activities also included drawing in rhythm to the music and developing experience charts. The researchers noted that the retention level of the music itself and facts concerning the music was high in the experimental group after several months. At the end of the school year, both groups were tested using the Metropolitan Achievement Test, Primary I Battery, Slosson Intelligence Test I Form, and the Wepman's Auditory Discrimination Test. The experimental group made fewer mistakes in following directions when taking the test. In summary, the auditory skills of the experimental group were better developed at the conclusion of the treatment.

McDonald (1975) asserted that music was particularly useful in the development of language and reading readiness skills. The development of auditory discrimination skills, the expansion of oral skills, and the acquisition of visual skills were enhanced through participation in musical activities. Greene, as cited by

McDonald (1975), stated that "music is an important medium for increasing children's willingness to listen," and thus can improve students' skills in listening. McDonald (1975) cited previous research studies that demonstrated the effectiveness of using music to develop the areas of reading readiness. Nicholson's (1972) study showed that a curriculum integrating music and reading readiness activities resulted in the increased test scores of slow learners, ages six to eight. Isern (1967) reported that material which was sung was retained longer than material which was spoken. Young children needed to develop good listening habits and increase listening attention span. McDonald (1975) stated that free time for listening to favorite records could be used to encourage children to listen attentively. Folk tales and ballads provided opportunities to enlarge children's vocabularies and strengthen listening comprehension skills. McDonald (1975) also suggested that the repeated phrases found in books could be sung in a two-tone rhythmic chant.

Reeves (1978) presented a series of suggestions for using musical experiences to teach basic language and listening skills for preschool and early elementary students. Reeves (1978) stated, "Music is a natural medium by which to teach and develop auditory discrimination of varying levels of difficulty." One of Reeves' suggestions involved playing short music selections of varying tempos and rhythms. The students listened and changed movements according to the kind of music being played. The

author also asserted that music supplied many opportunities for students to hear and practice acceptable speech patterns and guide students toward an understanding of the written language. More recent authors supported the work of McDonald (1975), Turnipseed (1974), and Reeves (1978) concerning the importance of using music to enhance language and reading readiness skills. Leeper, Witherspoon, and Day (1984) stated, "As children have the opportunity to interact with an enriched musical environment, they can learn to listen, expand the power of concentration, improve speech, develop language, and acquire tonal and rhythmic repertoire."

Harp (1988) stated that "music and reading go together because singing is a celebration of language. Children's language naturally has rhythm and melody." Music and reading were natural extensions of children's language and experience. The whole language approach was effectively enhanced through the use of music and singing. Harp (1988) described a program conducted by Fitzgerald of Michigan State University which trained teachers to use music to teach reading. The first step of the program was to fill the classroom with favorite songs. Singing was a daily part of classroom activities. After students were comfortable with the tune and lyrics of a song, students were ready for the second step, meeting the lyrics in print. The third step, reading song charts and booklets was implemented in several ways. Students located words that appeared in more than one place on the chart.

Students also identified words recognized on the chart. Students sung the lyrics while sharing a song booklet with a friend or followed the lyrics in a booklet while listening to a recording of the song. The fourth step, involving comprehension extension activities, provided opportunities for students to interact with the ideas in the lyrics. Children demonstrated understanding of a song by illustrating the song or painting the way the song made the students feel. The fifth step involved children writing ideas and understanding that "because students were writing ideas when students compose, students were also reading ideas when students read (Harp, 1988)."

The importance of students being effective and critical listeners could not have been overemphasized. Listening was basic to all areas of the language arts. "If children do not listen effectively, they almost assuredly will have difficulty in all other areas of the language arts (Rubin, 1990)." Current literature clearly indicated that listening skills can and should be taught (Jacobs, 1986; Strother, 1987). A review of the literature revealed a number of programs, techniques, and guidelines used to teach listening skills. The practicum writer believed the use of musical activities would best result in the desired outcome of improved listening skills in the target students.

There were many reasons why music was an effective medium for teaching listening skills. The practicum writer's observation was

that young children, including the target students, enjoyed listening to music and participating in musical activities. Greene, as cited by McDonald (1975), stated that music could be an important tool for increasing children's willingness to listen. Jacobs (1986) stated that a good classroom climate for teaching listening skills "takes into account the children's interest in what is being heard and the reasons why the children should listen." The practicum writer hoped the enjoyment the target students found in music would result in the students' active participation in the planned musical experiences.

A second reason for using music and singing was that musical activities effectively fit the needs of the whole language approach (Harp, 1988). The effectiveness of using music to teach listening skills was especially pertinent because the target county in which the practicum writer worked recently adopted a new reading curriculum which emphasized whole language principles. The songs and musical activities would be a part of the students' experiences or would be integrated into literature units outlined in the kindergarten reading curriculum. Current literature on emergent literacy considered reading a natural extension of children's language and experience (Harp, 1988). Music, also natural to children, provided meaningful material for children to listen to, talk about, read in print, and write about. While the purpose of the writer's practicum was to use musical activities to improve students' listening skills, the

writer hoped that the students would benefit in other ways. Birkenshaw, a workshop leader for the 1984 Music in Early Childhood Conference, emphasized the importance of encouraging musical awareness in children as part of the students' complete conceptual development. Music experiences involved singing, speech, playing instruments, listening, and sound exploration. The assimilation of the concepts contributed to the growth of other facets of a child's development such as auditory, social, vocabulary, and sensorimotor.

Participation in musical experiences also helped young children express emotions. Feelings, often difficult for young children to put into words, were explored through the medium of music. Irwin and Nelson (1986), in the book, The Teacher, The Child, and Music, suggested that a major goal of the music program be for students "to develop the ability to perceive and respond to the expressive qualities of music." Other authors echoed the importance of aesthetic listening. Reese (1983) discussed the importance of aesthetic listening and the need to help students listen to music with sensitivity. Learning to listen, to speak, and to recognize the symbols which represent language were vitally important skills for young children. Failure to develop these skills had a major impact on students' abilities to use language as the means of communication. The practicum writer's expectation was that music and singing would help the target students become effective listeners and users of

language. During the 14 week implementation period, the target kindergarten students, led by the teacher, participated in two classroom music sessions each week. The practicum writer included the music sessions during the language arts period of the day for several reasons. First, listening skills provided the foundation for other language arts skills and were of particular importance in the early childhood classroom. Second, requirements of the target county concerning the number of minutes spent each day in language arts, math, science, and social studies would not allow for "extra" time to be spent in such areas as music. Third, the practicum writer believed the planned music curriculum would be effectively integrated into the newly adopted reading curriculum which emphasized a whole language approach.

Because the practicum writer works in a low-income school with limited resources, the musical activities involved in the implementation were planned to make the best use of already available materials. Most of the materials were available in the practicum writer's classroom or were borrowed from other teachers. The piano was often listed as a needed item and the practicum writer was fortunate to have a piano in the target classroom. Step bells, perhaps more readily available, could have been used. Rhythm instruments were a combination of manufactured items purchased by the target school and instruments made by the teacher using such items as empty plastic containers,

dry beans, and small paper plates. The accompaniment track for several of the songs included in the implementation period was recorded by the target school's music teacher. The practicum writer borrowed music and materials from the music teacher which greatly reduced the cost of the practicum project.

Each 30 minute music session was divided into two parts. During the first ten minutes of each session a specific listening skill was reinforced through a musical activity. Such activities as repeating rhythms, distinguishing between high and low notes played on the piano, and identifying various instruments after hearing notes played provided opportunities for students to improve auditory discrimination and auditory perception skills, and become more familiar with musical structure as the students explored the elements of music. The next 20 minutes of each session presented an entire piece of music, whether a ballad, an instrumental piece, or a singing game. Students improved skills in following directions and listening comprehension, and had opportunities to respond creatively to the music. While intense instruction in listening skills occurred in the two weekly sessions during the 14 week implementation period, follow-up activities related to the musical activities described in the implementation chapter were included in the lesson plans for the remaining three days of each week. At times the auditory discrimination and auditory perception activities were simply repeated, offering the target students further practice. On

other days, extension activities related to the song or instrumental piece were included in the day's lesson plans. Extension activities involved other curriculum areas such as art, social studies, science, or math. The practicum writer maintained a daily log describing each day's music activities, the students' response to the activities, and teacher observations.

Chapter III

Method

Week One

On the first day of implementation, the activity, "Musical Statues," was introduced to the students. The students were told to move and dance to the music and to stop like statues when the music stopped. If students continued dancing after the music stopped the students were out, and the musical game continued until only one student remained. On day one the writer played the recording of The Nutcracker Suite by Tchaikovsky as the students danced and moved. All students but two eagerly participated in the dancing and moving to the music. Initially, most of the students continued dancing even after the music stopped. The writer's observation was that the students so enjoyed the freedom of dancing and moving to music that the primary objective of "freezing" was not of great importance. Students rarely verbalizing in a group setting or actively participating in other classroom projects eagerly moved and danced to the music. The activity was repeated four times during the first week, on days two, three, four and five, twice at the students' request. During each session, the writer played a different recording. The writer observed that during each subsequent session, most students demonstrated an improvement in listening and "freezing" when the music stopped. By the fourth

session, all students were participating, although some of the students did little more than walk or clap hands to the music.

The students responded well to the activity "Clapping Rhythms" on the second day of week one. The writer told the students to listen carefully to a four beat rhythm clapped by the writer. The students were then asked as a group to clap the rhythm exactly as the writer did. Approximately half of the students were able to repeat a clapped four-beat rhythm accurately. During the first session, the writer asked the students to repeat approximately 15 rhythms as a group. The writer then asked individual students to respond. During the initial session, most students were hesitant to respond individually. The "Clapping Rhythms" activity was repeated on days three and five of week one. During the sessions, the writer called for whole group response for the first eight or ten rhythms, then called on individual students to repeat the clapped rhythms. The writer made a notation that the activity should be repeated throughout the entire implementation period. During successive sessions, the writer encouraged the students to repeat rhythms by snapping the fingers, stamping the feet, and patting the legs.

On the second day of week one, the writer introduced "One Little Snowflake" by reviewing with the students the winter "web" printed on chart paper that had been part of the current literature unit. The students had been involved in such activities as reading books about winter, seeing a movie about a

snowman, and creating snow pictures with chalk and wet paper. The writer also reviewed with the students the list of winter books that had been read in the last several weeks. Some of the books were Katy and the Big Snow, The Snowy Day, and White Snow, Bright Snow. The writer then asked the students to imagine what snowflakes would be like and to state words that would describe snowflakes. Because only three of the students had seen snow, the students had to rely on what had been learned from the books and movies seen during the last several weeks. The writer listed the words the students called out such as soft, white, cold, wet, and little. The writer then taught the students the words to "One Little Snowflake" as the students were seated in a circle. The students learned the words quickly as the students echoed each line of the song sung by the writer. Most students used hands to act out the words without encouragement from the writer. After the writer observed that most of the students were singing the song comfortably, the directions for the scarf music game were explained. The writer chose five children to be the little snowflakes and gave each child a scarf. As the other students sang the song again, the five "snowflakes," in turn, acted out the words to each verse of the song. The writer gave little guidance allowing the students to be creative. The song was repeated on day three so each child had the opportunity to be a "snowflake."

On the fourth day of week one, the writer and classroom aide

assisted the students in folding and cutting pieces of white paper into snowflake designs. The writer then led the students in allowing the snowflakes to "fall" to the ground in order to demonstrate to the students that snowflakes fall gently and softly. The students used the snowflakes as the song was sung again. The writer then asked the students to think of other ways a snowflake might move. As the students shared responses, the writer listed the new words on the chalkboard. The new words included "running," "diving," "walking," "blowing" and "flying." Five students were selected to be the snowflakes as the song was sung by all students using the new lyrics. Later in the day, the writer printed the students' original verses on chart paper.

Week Two

On the first day of week two, the writer displayed three instruments, a drum, a triangle, and a pair of sticks. The writer played each instrument and asked the students to name the instruments. Almost all of the students were familiar with the three instruments. Next, the writer asked the students, sitting in a circle, to turn around so that the students were facing outside the circle. After asking the students to close eyes, the writer played one of the instruments and asked the students, as a group, to identify the instrument. The step was repeated for each of the instruments several times and almost all students were able to correctly identify the instruments. Next, the

writer told the students to listen for two instruments. The writer played two instruments, then asked the students to identify the instrument played first and the instrument played second. The step was repeated approximately ten times as the students answered as a group. On the third day of week two, two different instruments, the woodblock and the tambourine, were introduced and the drum was repeated. The same procedure was followed as described for day one. After the students responded as a group approximately ten times, the writer began calling on individual students to identify the instrument that was played first and the instrument that was played second. Four of the students had great difficulty in identifying two instruments played consecutively. The activity was repeated on the fifth day of week two using a pair of sticks, sandblocks, and a drum. The writer made a notation to repeat the activity during the following weeks as instruments would be reviewed and new instruments would be introduced.

On the second and fourth days of week two, the writer led the students in the activity, "High-Low." The writer told the students to listen to each note played on the piano. If the note was very high, the students were to move hands high in the air. If the note was very low, the students were to move hands low to the ground. The students responded as a group as approximately 20 notes were played. All students responded correctly as each note was played. Next, the writer asked individual students

to indicate if the played note was high or low. Again, all students responded correctly. On day five, the activity, "Clapping Rhythms," was repeated. The students were asked to repeat simple four-beat rhythms by patting the legs instead of clapping hands. The writer noted that the students all attempted to repeat the rhythms as a group. Individually, many of the students were still hesitant to respond. Approximately half of the students repeated the rhythms with some accuracy.

On the second day of week two, the writer taught the students the words and melody to the song, "Jim Along Josie." The students learned the words quickly. The writer then led the students in singing the song and moving around the circle as the lyrics indicated. The students performed the actions correctly but did not sing as enthusiastically while moving. On the fourth day, the writer and students again sang and moved to the song, "Jim Along Josie." After singing through the song once, the writer told the students to listen carefully as new words were sung. The writer sang the song, substituting new words for the words sung previously. The writer sang words such as "Clap your hands," "Wiggle your nose," and "Stamp your feet." The students moved around the circle as the writer sang. The writer then asked individual students to sing new verses for the song. Approximately 15 of the target students sang original verses as the other students moved accordingly. Although the students sang well and moved according to the lyrics being sung, the writer

observed that the students did not particularly enjoy the song. On day five of week two, the writer led the students in singing the song, "Jim Along Josie," once more. The writer sang each verse of the song, substituting the name of a student for "Josie." When a student's name was sung, the student then performed the action described in the verse. The same student would then sing a new verse including the name of a friend who would perform the actions described. The song continued until approximately 18 students had participated. Students who did not wish to sing alone were not forced, but were encouraged to sing along with the group. The writer noted that the students seemed to enjoy the more personal version of the game.

During week two, the writer and students began making simple musical instruments using classroom materials. During the second week, several students made three shakers filled with a variety of small items such as beans, pebbles, and rice. The students also made a small drum out of an empty coffee can and a set of woodblocks. Rubber bands were stretched across an open shoe box to be plucked. The students enjoyed making the instruments.

Week Three

On the first day of week three, no musical activities were implemented due to the absence of the writer. On the second day of week three, the writer led the students in the activity, "Tone Calls." The writer sang a two or three note phrase, such

as "Good morning," and the students were told to sing back the phrase exactly as the writer did. The students responded as a group while repeating approximately 15 simple phrases. Most of the students had a great deal of difficulty repeating the phrases on the correct pitches. The activity was repeated on the fourth day of week three. The writer made a notation that the students would need much practice in order to accomplish the objective.

The students participated in "Marching" on the third day of week three. The students were told to listen carefully to the music and march in time with the music. The writer told the students that periodically the music would change from a moderate tempo to a fast tempo and that the students should march accordingly. Before the music was played, the writer asked several students to identify the marching step, and emphasized lifting the knees as each step was taken. The writer observed that the majority of the students were successful at marching in time with a fast tempo. However, most students had difficulty marching in rhythm when the tempo slowed. The writer made a note that the students should have further opportunities to march in tempo during the following weeks. On the fourth day of week three, the writer led the students in clapping rhythms as in week one. The writer clapped a number of four-beat rhythms pausing after each to ask an individual student to repeat the rhythm. The writer noted that 14 of the students correctly repeated a four-

beat rhythm.

On the second day, the writer sang the first verse of "Rhythm Echo Song" after asking the students to perform the rhythmic movements in the lyrics. The writer then sang the first verse again, stopping after each phrase for the students to sing and repeat the rhythmic response in echo style. The writer then led the students in learning the second and third verses in the same manner. The writer observed the students learned the lyrics quickly and particularly liked the second verse which contained nonsense words such as "dooby dooby doo." The writer printed the words to verse two on the chalkboard and asked the students to look for such things as identical words and words that began with the same letter. To conclude, the students and writer stood in a circle and sang all three verses of "Rhythm Echo Song" and performed the rhythmic responses.

On day four of week three, the writer led the students in singing all three verses of "Rhythm Echo Song" and performing the rhythmic responses. The writer observed that all the students participated in singing and moving. The writer then divided the students into two groups, one led by the writer and one led by the classroom aide. The writer explained to the students that the first verse would be spoken, but the writer's group would not begin speaking with the aide's group. The writer and aide demonstrated by speaking the first verse as a canon. The writer and aide then led the students in speaking the first verse as a

canon. The writer observed that the students appeared to enjoy the activity, but were not successful in speaking the verse as a canon. All the students were speaking together by the end of the verse, but eagerly asked to try again. The first verse was repeated by the two groups with a small amount of success. The writer noted that the students should be given more opportunities to speak familiar songs as canons. Later during the same day, the writer led the students in one of the extension activities, a creative movement game called "I Would Move Like This If..." The writer asked the students to demonstrate how to move in a variety of pretend situations such as walking in the mud, swimming across a pool, playing a guitar, and mixing a cake. The writer noted that the students appeared to enjoy the activity and most of the students at least attempted to act out each movement stated by the writer. Seven of the students volunteered to act out a movement as the other students guessed what activity was being portrayed.

On the fifth day of week three, the writer again led the students in singing and acting out "Rhythm Echo Song." At the request of several students, the writer then led the students in writing original lyrics to create a fourth verse of the song. The new lyrics are following.

I kick my feet.
I move my shoulders.
I wiggle my hands.
I stomp my feet.

I shake my head.
 I jump up and down.
 I snap my fingers,
 And then sit down.

The students' lyrics were printed on chart paper to be displayed in the classroom. The writer concluded the session by leading the students in singing and acting out the new verse of "Rhythm Echo Song." Later during the day, the students asked to play "Musical Statues." The writer played two selections from a Hap Palmer record as the students danced and moved. The writer noted again how much the students enjoyed the activity and that the students had improved in the ability to "freeze" when the music stopped.

Week Four

On the first day of week four, the writer led the students in the activity, "Same-Different," by playing pairs of notes on the piano. After each pair of notes were played, the writer asked the students as a group to state whether the notes were the same or different. During the initial introduction of the activity, the writer played pairs of notes that were at least one octave apart. After approximately 15 group responses, the writer called on individual students to determine if the played notes were the same or different. All but four of the students responded correctly after listening to pairs of notes. The same activity was repeated on the third and fifth days of week four, but during the session the writer played pairs of notes that were within

the same octave. The students had more difficulty determining if the notes were the same or different, but demonstrated improvement by the end of the session. On the second day of week four, the writer asked each student to bring one item to the circle area. The students were then asked to manipulate the items to create "found sounds" not usually associated with the object. The writer observed that the students were creative in selecting and manipulating such objects as scissors, a pillow, shoes, play telephone, and a book. After the students had time to experiment with the objects, the writer called three of the students to stand with the objects. The other students were told to close the eyes and listen as one of the three students made a sound with the chosen object. The remaining students were then told to open the eyes and determine which of the three objects was manipulated. All of the students were given the opportunity to manipulate an object as the remaining students listened. The writer noted that many of the students had difficulty determining the object manipulated unless the three objects were vastly different such as a pillow, wooden car, and scissors. The "found sounds" activity was repeated on day four of week four. During the successive session, the students were asked to select a different object than the one chosen during the initial session. After the students were given time to experiment with the objects, the listening game was repeated. The writer observed that the students demonstrated improvement in identifying the object

manipulated.

On the second day of week four the writer played the recording of "This Old Man." The writer observed that many of the students were familiar with the song as evidenced by the students singing along. After listening to the song once, the writer sang through each verse allowing the students to complete the phrases with the rhyming words. The writer and students then sang through the entire song as the writer demonstrated the hand motions. Many of the students attempted to imitate the hand motions but most had great difficulty. The writer then taught the students the hand motions step by step, allowing the students time to practice the motions without the music. To conclude the session, the writer led the students in singing through the entire song as the hand motions were performed. The writer observed the students sang well, but still had much difficulty with the hand motions. The writer observed that during the remainder of the day, many of the students tried to practice the hand motions, some alone and some in small groups. On day three of week four, the writer turned the pages in the book, This Old Man, as the students sang and performed the hand motions. The book was then placed in the book center where the book was enjoyed by many of the students.

On the fourth day of week four, the writer asked the students to listen to the recording of "This Old Man" and listen for pairs of rhyming words. After listening to the recording, the writer asked the students to state the pairs of rhyming words in

each verse. As the students shared, the writer printed the pairs of words on chart paper. Next, the writer gave each student a pair of worksheets and asked the students to cut out the pictures at the bottom of each page. The students were then told to glue the ten pictures with matching numeral pictures on the worksheets to form pairs of rhyming words from the song. After all students were finished with the worksheets, the writer asked the students to look at the worksheets as the song was played again. Thirteen of the students correctly completed the worksheets to form pairs of rhyming words. The remaining students had at least two mistakes on the worksheets. Four of the students who made initial mistakes were able to correct the mistakes after listening to the song again.

Week Five

On the first day of week five, the activity "Same-Different" as described in week four, was repeated. The writer played pairs of notes and called for individual students to identify the notes as the same or different. The writer noted that overall the students showed improvement in the skill. Only two students answered incorrectly when asked to identify notes within the same octave as same or different. On the second and third days of week five the writer led the students in walking and running in time with simple melodies played on the piano. The writer alternated between playing quarter notes (walking) and

eighth notes (running) on the piano as the students listened. The students were told to move according to the tempo of the music. The students did very well when the music called for running; most students were able to run in time with the music. Almost all of the students had difficulty walking in time with the music. The writer observed that the students were quickly aware of changes in the music, but were unable to adjust the walking step to fit with the tempo of the music.

The students were introduced to "water music" on the fourth day of week five. The writer displayed six jars of various sizes and shapes and a plastic jug of water. The writer asked a student to fill each jar approximately half full of water. The writer then asked several other students to tap the outside of the jars with pencils listening for the various sounds created. The writer asked the students to respond to such questions as, "Which jar makes the highest pitched sound?," "Which jar makes the lowest pitched sound?," "Which jar made the loudest sound, the small or large one?" After the brief session with the entire class, the writer placed the materials in a separate area of the classroom. The writer observed that 14 of the students chose to experiment with the jars of water over a two day period. On the fifth day of week five, the writer repeated the activity, "Rhythm Instruments," as described in week two. The writer used woodblocks, rhythm sticks, and bells. The writer asked the students to close eyes and listen to the instruments played. The

writer played two of the instruments and then asked the students to name which instrument was played first and which was played second. After the students had responded as a group for approximately ten pairs of sounds, the writer began calling on individual students. All but five of the students could correctly identify the instruments played and the correct order of the instruments. The writer asked for whole group response for the last five sets of instruments as three sounds were played. The students were asked to name the first, second, and third instruments in the correct order. Approximately half of the students could correctly identify a series of three instruments.

On day two of week five, the writer taught the students the song "Miss Polly" by singing each phrase and allowing the students to sing each phrase back. After singing through the song three times and observing that most of the students were singing the song correctly, the writer displayed the various props needed to act out the song. The writer chose a volunteer to play Miss Polly and one to be the doctor. As all the students sang the song, the two volunteers used the props to act out the song. Five sets of students were chosen to act out the song on day two. The remaining students took turns acting out the song on the following day. The writer observed that most of the students accurately acted out the song, but the students did not seem to particularly enjoy the activity. Later in the day, the writer asked the students to name various doctors and what each did. The students

named such doctors as pediatrician, dentist, veterinarian, and optometrist. The students shared personal experiences about visits to the doctor.

On day four, the writer reviewed briefly with the students the various doctors that had been discussed on day two. The writer then shared about the responsibilities of an optometrist and introduced the puppet, Seymour Safely. The writer used the Seymour Safely puppet to sing a song (American Optometric Association) about how to care for eyes as the students listened. Next, the writer asked the students to think about the song and name some ways to care for eyes. The writer printed the students' responses on chart paper and added brief information the students did not mention. The writer then taught the Seymour Safely song to the students by singing each line and having the students sing each line back. The following day each student made a Seymour Safely puppet and used the puppet to sing the song with the entire group.

Week Six

On the first day of week six the writer passed out musical instruments to the students sitting in a circle on the floor. The writer told the children to listen carefully to the music and play the instruments in time with the music. The students were told that the music would periodically change tempo. The writer then played the recording of "Musical Bean Bags (Johnson

and Waldron, 1983)" as the students played the instruments in time with the music. The writer observed that the students demonstrated improvement in the skill as evidenced by the students playing the instruments more softly and stopping when the music stopped. On days two and five of week six, the writer led the students in the activity, "Tone Calls," by singing the names of foods and allowing the students to sing each phrase back. All students repeated the first ten phrases, then the writer called on individual children to sing back a phrase. The writer selected the names of foods for the activity to correspond with a classroom unit on food and nutrition. As a group, the students demonstrated very little improvement in the skill. Three of the individual children had improved somewhat in the skill of repeating musical phrases. On days three and four the writer reviewed with the students the skill of identifying various musical instruments in sequence after hearing groups of instruments played. The writer began by asking the students to close the eyes and listen to three instruments played in sequence. The writer then asked the students to identify which instrument was played first, second and last. The writer asked the students to respond as a group for approximately six sets, then began calling on individual students to identify a series of instruments. The writer observed that the students overall were more successful in the activity than previously observed. Fourteen of the students correctly identified three instruments played in sequence. The remaining students

could name the instruments played, but not in sequence.

On day two of week six, the writer sang the song "Eency Weency Spider" with the students. The students were familiar with the song and the accompanying hand motions. The writer and students volunteered to sing the song alone. The writer then passed out a puzzle strip depicting four scenes from the song to each child. The students were given scissors and told to cut apart the four puzzle pieces. After the students had cut apart the puzzle pieces, the writer led the students in singing the song as the students put the puzzle pieces in the correct order. The writer circulated around the classroom, and observed that all the students correctly placed the puzzle pieces in order. The students appeared to enjoy the puzzle strip and asked to sing the song and place the puzzle pieces in order again. The writer noted that puzzle strips should be used with future songs enjoyed by the students.

On the fourth day of week six, the writer taught the students the chorus of the song, "The Marvelous Toy." After the writer and students had sung through the chorus three times, the writer asked the students to listen as the writer sang the entire song and join in on the chorus. The students were told to listen carefully to the song's description of the "marvelous toy" and try to imagine what the toy looked like. After the writer sang the song one time, the students were asked to describe the toy as the writer recorded the responses on chart paper. The writer sang the entire

song one more time and then passed out drawing paper to the students. The students were told to draw "the marvelous toy" as described in the song. After looking at the pictures, the writer noted that 11 of the students included at least two of the three major characteristics described in the song. Four of the students included one of the major characteristics in the drawings and the remaining students did not appear to include any major characteristics described in the song. The students' drawings were displayed in the classroom.

Week Seven

On the first day of week seven, the writer led the students in the activity, "Repeating Rhythms," first using hand claps to repeat rhythms, then using different parts of the body. The writer clapped various four-beat rhythms, pausing after each to allow the students to clap the rhythms back. After the students responded to approximately ten rhythms as a group, the writer called on individual students to repeat four-beat rhythms by slapping the legs, snapping the fingers, and stamping the feet. Sixteen of the students could correctly repeat various four-beat rhythms by using different parts of the body. The writer observed that the students demonstrated improvement in the skill as compared to the students' performance during week three. The activity was repeated on day four of week seven. On day two of week seven, the writer asked the students to listen to several

notes played on the piano and identify each note as either high or low. All the students correctly identified notes as high or low. The writer then played two notes on the piano and asked the students as a group to state whether the second note was higher or lower than the first note. The writer observed that many of the students used hand motions as the notes were played to indicate whether the second note moved up or down. Approximately 15 of the students responded correctly after listening to 15 sets of notes. The writer then called on ten of the students to respond individually. Eight of the ten students responded correctly. The remaining students were called on to respond individually when the activity was repeated on day three of week seven. Nine of the students responding on day three correctly identified the second of two notes as higher or lower. On day four of week seven, the students used rhythm sticks to repeat four-beat rhythms performed by the writer. The writer called on individual students to repeat the rhythms. Twenty of the students correctly repeated a four-beat rhythm. The students used rhythm sticks to keep time with recorded songs on day five of week seven. The writer noted that many of the students demonstrated improvement in the skill and appeared to listen more carefully to the music by playing the rhythm sticks softly. The students indicated verbally that keeping time with the rhythm sticks was a favorite activity.

On day two of week seven, the writer played a recording of

the song, "One in the Bed" as the students listened. The writer then sang through the song with the students, line by line, as the students echoed each line. The students learned the song quickly and after singing through the song twice in an echo style, the writer then played the recording again and led the students in singing along. Next, the writer spread out a blanket in the middle of the floor and chose five students to act out the song. As all the students sang the song, the five chosen students took turns "jumping in" the "bed." After all the children were "in the bed" the song was reversed and sung again until the five students had "fallen out." The song was repeated later during day two and on day three until all the students had the opportunity to act out the song. The writer noted that the students appeared to enjoy singing and acting out the song. On the fourth day of week seven, the writer led the students in singing through the entire song using hand motions to act out the words. The writer then passed out to each child a 7" x 8" piece of cardboard, a 7" x 8" piece of construction paper, a 3" x 6" fabric piece, five popsicle sticks, yarn, scissors and glue. The students glued the construction paper on the cardboard and then glued the fabric scrap along the bottom of the cardboard leaving the top edge of the fabric open to form the "blanket." The students then drew faces on the tops of each popsicle stick and glued yarn on for hair to create stick people. The writer and students then sang the song again as the students put one stick person in "the bed" as each verse was sung.

The students took the beds and stick people home to share the song with family members. The writer observed that the students enjoyed the art activity and six of the students were observed singing the song while using the manipulatives during the remainder of the day.

During week seven of the implementation period, the writer met with each of the target students for the purpose of testing a number of the exit skills required by the target county for successful completion of kindergarten. Included in the test skills during week seven were six skills which required the students to use listening skills. Four of the tested skills were directly related to the stated objectives of the practicum project. Fifteen of the target students correctly identified with at least 80 percent accuracy whether pairs of words stated by the writer were the same or different. Twenty-one of the target students could correctly identify with at least 80 percent accuracy common sounds performed by the writer. Twenty-two of the target students could correctly perform with at least 80 percent accuracy three sets of three-step oral directions given by the writer. Seventeen of the target students could correctly answer with at least 80 percent accuracy five questions related to a short story read by the writer. Results from the exit skills testing indicated an improvement in the four skills related to the objectives set at the beginning of the practicum project. Two of the tested exit skills were not directly related to the stated

practicum objectives but did require the target students to use listening skills. Twenty-three of the students could correctly choose with at least 80 percent accuracy a picture to complete a short sentence. Nineteen of the students could repeat with at least 80 percent accuracy four- and five-beat rhythms clapped by the writer.

Week Eight

On the first day of week eight, the writer displayed pictures of a rabbit, kangaroo, frog, and grasshopper and asked the students to describe how the animals moved. After several students stated that the animals hopped, the writer played the recording of the song, "The Bunny Hop," as the students hopped in time to the music. The writer chose to use the song, "The Bunny Hop," rather than "Russian Folk Song" because week eight of implementation was the week preceding the students' Easter vacation. The song, "The Bunny Hop," fit in well with other Easter and springtime activities planned for the week. After the students had hopped and listened to the song once, the writer demonstrated the simple steps for "The Bunny Hop" and led the students in dancing to the song once more. The activity was repeated on days three and four and the students enjoyed performing "The Bunny Hop" to the music. On day two of week eight the writer played the melody of "I Know a Little Pussy." The students moved hands up as the notes of the song moved up the

scale. The writer then asked a student who had previously brought a pussywillow to show the students to share a poem about a pussy willow. The student said the poem and the writer asked the students to share what was remembered about the pussy willow, such as how the pussy willow looked and felt to the touch. The writer then sang the words to the song as the students again moved hands up as the notes moved up the scale. Next, the writer sang each line of the song, pausing after each to allow the students to sing each line back. After singing through the song echo style twice, the writer and students sang through the entire song. The students began the song by squatting down and moved bodies up as the melody of the song moved up the scale. The students appeared to particularly enjoy the song perhaps because of the recent experience of seeing and touching a real pussy willow. The writer overheard several students over the following three days singing the song quietly or with a small group of students. On day three, the writer led the students in repeating rhythms. The writer clapped four- and five-beat rhythms and the students clapped each rhythm back. After responding to approximately ten rhythms as a group, the writer called on each student to repeat a rhythm individually. No musical activities were implemented on day five because of a teacher/student holiday.

On the second day of week eight, the writer asked the students to listen carefully to a recording of the song, "The Green Grass Grew All Around (Walt Disney Productions, 1979)."

After the students had listened to the song once, the writer asked the students to name all the things mentioned in the song. The writer recorded the students' responses on chart paper and observed that as a group the students named each item in the song. The writer read the list of words with the students, then played the song again. The students were told to listen for the order that the items were mentioned. Next, the writer asked the students to again name each item in the song in the correct order. The students were then given drawing paper and asked to illustrate the song as the song was again played. The students' drawings were displayed in the classroom. While the students comprehended the content of the song as evidenced by the verbal responses, the students' drawings were disappointing.

On day four, the writer asked the students to describe what information was known about robots. The writer recorded the students' responses on chart paper and asked the students to specifically think about how a robot moved. The writer then sang the song, "Robot, Robot March Around," as the students acted out the words of the song. The students appeared to enjoy acting out the song and were eager to learn the words of the song. The writer sang through each line of the song, pausing after each to allow the students to sing each line back. After singing through the song twice, the writer asked the students to think of other things a robot might do. As a group the students created three new verses about the robot that the writer recorded on the chart

paper. The students and writer sang and acted out the new verses and the session concluded as the students illustrated favorite verses about the robot on drawing paper. The students' verses are following.

Robot, robot, drive your car,
Robot, robot, don't go far.
Robot, robot, read the book,
Robot, robot, can we look?
Robot, robot, tie my shoe,
Robot, robot, thank you.

Week Nine

On day one of week nine, the writer led the students in the activity, "Tone Calls," using names of birds. The students were involved in a literature based unit on birds including art, math, science, social studies, reading, and writing activities. The writer called on students to respond individually and noted that 17 of the students repeated a phrase correctly. The "Tone Calls" activity was repeated on day three of week nine. On day two of week nine, the writer used instruments to lead the students in the activity, "Loud-Soft." The writer played a series of sounds on the drum, alternating between loud and soft sounds. The students were told to listen to the drum and move feet according to whether the drum was played loudly or softly. Initially, the students were somewhat excited about the new activity and appeared to be more interested in stamping and stomping the feet rather than listening to the drum. After several minutes, the writer reminded

the students that the purpose of the activity was to listen carefully. The students then concluded the activity with much more success. The activity was repeated on day four with similar success. On day four the students were asked to clap hands according to whether the music was played loudly or softly. On day five, the students repeated the activity, "Same-Different," as the writer played pairs of notes on the piano. The students were to state whether the two notes played were the same or different. After responding as a group for approximately ten series of notes, the students responded individually. Twenty of the students correctly identified pairs of notes as the same or different. The writer noted that two of the students who responded incorrectly were students who were identified through evaluations to have significant weaknesses in auditory skills.

On day two of week nine, the writer introduced the song, "Clap Your Hands to the Music," by pairing the students and telling the students to act out the words heard in the song. The writer played the accompaniment tape and sang the first six verses of the song. The writer observed that all the students performed the actions of the song correctly, although several of the students were somewhat hesitant and watched other students closely. The writer then asked the students to sit in a circle and sing the song echo style. The writer sang the first six verses line by line, pausing after each line for the students to sing the line back. The students learned the first six verses

quickly. The students then stood with a partner as the writer sang the next four verses of the song. Each student performed the actions in the four verses together with a partner. The students then sat in a circle as the writer sang each line of the last four verses. The writer paused after each line to allow the students to sing the line back. The students learned the last four verses quickly and the writer and students concluded the session by singing and acting out all ten verses of the song. The writer noted that the students appeared to enjoy the song and all students participated in singing and moving to the music. The students, paired with new partners, sang and acted out the entire song on day three. On day four, the writer led the students in singing and acting out the entire song. The writer then asked the students to help create new verses for the song by naming new ways the students could move to the music. The students eagerly shared such ideas as "bend your knees to the music," nod your head to the music," and "move your shoulders to the music." All students sang and acted out the original verses after the writer printed the new verses on chart paper. Later during day four, each student selected a favorite verse from "Clap Your Hands to the Music (Poelker, 1988)" and illustrated the verse on paper. Many of the students used the chart printed by the writer to write the favorite verse. After the students shared the work, the papers were placed in the students' folders.

Week Ten

On day one of week ten, the writer used rhythm sticks to review with the students walking and running in rhythm. The writer noted that most of the students moved in time with the music and were quickly aware of changes in the tempo. The writer then played a quick dotted rhythm with the sticks and asked the students to move accordingly. About half of the students galloped in time to the music, while the remainder of the students skipped or ran. The writer asked several students to demonstrate the galloping movement, then asked all the students to gallop as the dotted rhythm was again played. After all the students had performed the galloping movement in time to the rhythm played with the sticks, the writer then played the musical recording of The 1812 Overture as the students galloped to the music. The writer observed that all the students performed the galloping movement correctly, although four of the students had great difficulty galloping in time with the music. The students verbally expressed to the writer that the students enjoyed galloping to the music. On day two of week ten, the writer used the woodblocks to play sounds, pausing after each to ask the students to identify each sound as loud or soft. The writer then used a drum to play two consecutive sounds and asked the students to state whether the second sound was louder or softer than the first. The writer played approximately ten sets of sounds as the students responded as a group. The writer then called on individual students to

listen to pairs of sounds and indicate whether the second sound was louder or softer than the first. The writer observed that all the students correctly identified the second sound as louder or softer. On day three of week ten, the students participated in the activity, "Musical Statues." The writer played two instrumental recordings as the students danced and moved to the music. The writer observed that all the students eagerly participated in the activity and many demonstrated freedom and creativity while dancing. Periodically the writer would stop the music and the students were to "freeze" like statues. The writer noted that all students stopped when the music stopped. On days four and five, the writer led the students in repeating rhythms. The writer used a drum to tap out simple four- and six-beat rhythms. The students stamped feet to repeat the rhythms. The writer noted that as a group the students were more accurate in repeating rhythms than in the past. Twenty of the students correctly repeated a rhythm when called on individually by the writer.

On day two of week ten, the writer asked the students to share information about insects that had been learned during a unit on insects. The students shared several basic facts about insects and named a number of familiar insects, including ants. The writer then read a book about ants and showed the students the ant farm that would be set up in the classroom later during the day. The writer then taught the song, "The Ants Go Marching," to the

students in an echo style. The writer sang each line, pausing after each to allow the students to sing the line back. Several of the students were already familiar with the song and the others learned the song quickly. The writer then selected ten children and gave each child a number from one to ten. All students sang the song again as the "ants" marched around the circle performing the actions described in the song. The first "ant" marched on the first verse, the second "ant" joined on the second verse, and the other "ants" joined in on the appropriate verses. The writer noted that the students sang well and appeared to enjoy the song. The writer also noted that the students as a group did not consistently march in time with the music. On day three, the writer and students sang through the song again as ten different students marched around the circle. Before beginning, the writer reminded the students to listen carefully to the music and march in tempo. The students did show some improvement in marching in tempo. The writer then printed the number words, one to ten, on chart paper and asked the students to name the rhyming word for each number to create the rhyming phrases for each verse of the song. Approximately 15 of the students correctly stated at least one of the rhyming phrases. After the writer and students read through the completed chart of rhyming phrases, the writer passed out copies of two worksheets, glue and scissors to each child. The students completed the worksheets by cutting out pictures depicting each action described in the song and gluing the

pictures next to each corresponding number. The students then traced each numeral. Seventeen of the students correctly completed the worksheets to create the rhyming phrases from the song. The students took the worksheets home and were asked to sing the song with family members. Later during day three, several students assisted the writer in setting up the ant farm which was added to the classroom insect collection. The students collected several grasshoppers, a bee, three caterpillars (two formed a cocoon inside a branch, the other formed a cocoon on the side of the jar), and a number of roly-polies. The students greatly enjoyed observing the insects.

On day four, the writer read a book about bees and used pictures to discuss with the students how bees make honey. The writer then passed out drawing paper to the students and asked the students to draw a bee in the upper right corner of the paper. The writer asked the students to imagine a bee's flight as a recording of "The Flight of the Bumblebee," was played. The writer then played the recording again and asked the students to draw the bee's flight path on the paper. The writer observed that four of the students were very hesitant to draw but did draw several straight lines. The majority of the other students freely drew swirls and squiggles to depict the bee's flight. The drawings were displayed in the classroom for several days before the students took the drawings home to share with parents. After the drawing experience, the writer played the recording once more

and allowed the students to move around the classroom. All but three of the students freely "buzzed" around the classroom. The students verbally shared how much the movement activity was enjoyed.

Week Eleven

On day one of week 11, the writer led the students in the activity, "Pass the Beanbag." The students sat in a circle and one student was given a beanbag. The writer told the students to listen carefully to the music and pass the beanbag around the circle as the music was played. The students were told to pass the beanbag quickly when the music was fast and to pass the beanbag slowly when the music was slow. Periodically the music would stop and the students were told to hold the beanbag until the music began again. The writer then played the recording of "Musical Bean Bags" by Johnson and Waldron while the students passed the beanbag. The writer observed that most of the students passed the beanbag in time with the music. Three of the students appeared to be more focused on getting the beanbag instead of passing the beanbag with the rhythm of the music. The students enjoyed the activity and asked the writer to play the song once more. The activity was repeated and the writer noted the same performance from the students. The activity was also repeated on day four of week 11. On day four, the writer played a different recording. On day two, the writer and students

participated in the activity, "Name Rhythms," by clapping the names of students in rhythm. The writer led the students in clapping several names as a group, then called on individual children to clap the rhythm of a name. The students enjoyed the activity and all but two of the children correctly clapped a name in rhythm. The activity was repeated on day five. On day four the students clapped the names of animals in rhythm. All students clapped the rhythms correctly. On day three, the writer led the students in the activity, "Same-Different," by playing pairs of notes on the piano. The students responded individually by stating whether two notes were the same or different. Twenty-one of the students responded correctly.

On day two of week 11, the writer introduced the music game, "My Pony, Stop and Go" by Poelker, by asking the students to describe how a pony would move. Several students stated that "ponies gallop" and demonstrated the galloping movement. The writer then began a rhythm by patting the knees slowly. The students joined in and were told to listen carefully because the rhythm would periodically stop. When the rhythm stopped, the students were to stop. The writer continued to pat a rhythm, stopping periodically to give the students practice in listening carefully. The writer next taught the words of the song to the students. The writer sang each line of the song, pausing after each to allow the students to sing the line back. The students learned the words of the song quickly. The writer

then played the accompaniment tape and led the students in singing the song while patting a steady rhythm on the legs. The writer observed that most of the students sang and kept the rhythm. Four of the students tried to pat the rhythm but did not sing. The students and writer sang through the entire song once more. The writer then paired the students and placed the students around the imaginary "pony track." The first child in each pair was the front half of the pony and the second child in each pair was the back of the pony. The second child in each pair placed hands on the partner's shoulders and the "pony" moved around the "track." The writer asked the students to practice moving around the imaginary track before the music was played. Some of the students had great difficulty moving together. The writer reminded the students often to move together as one pony. The writer then played the musical accompaniment as the "ponies" moved around the classroom. Periodically the music was stopped and most of the children stopped at the appropriate time. The writer noted that although most of the students stopped at the appropriate times, the students needed much help in getting prepared to begin again. The musical activity was repeated on day three so that the students could change places with the partner. The writer noted that the students were more cooperative on day three and partners moved together more smoothly. Later during day three, the writer read a book about horses and discussed with the students the various jobs horses perform. The students cut out magazine

pictures of horses to create a class poster that was displayed in the classroom.

On day four of week 11, the writer asked the students to name farm animals and printed the students' responses on chart paper. The writer displayed pictures of the animals named by the students and allowed several of the students to share memories of the class field trip taken to a farm earlier in the school year. The writer then led the students in singing the song, "Bingo," which was familiar to all but two of the students. The writer next asked a student to select another farm animal from the class list. The writer asked all the students to help think of a five-letter name for the animal. The students responded well and shared the names of several classmates which fit the pattern of the song. The first verse created by the students and writer was, "...had a sheep and Sammy was her name-o." Other verses were, "...had a pig and Penny was her name-o," "...had a duck and Jimmy was his name-o," "...had a horse and Heath was his name-o," "...had a cow and Megan was her name-o." After the writer and students sang through all the new verses, the writer passed out drawing paper and asked each student to illustrate a favorite verse and print the animal's name. The writer observed that all the students participated in singing and appeared to enjoy the new verses. The students' drawings were somewhat disappointing to the writer. Approximately half of the students drew quickly, without taking time or effort to do the best work. Students depicted animals with no legs or

with six legs. Some of the students drew nothing more than two circles, one for the body, one for the head. Several of the students did spend time drawing and coloring well. Several students also printed the entire verse that corresponded to the chosen animal by using inventive spelling to write unfamiliar words. The students took the drawings home to share with parents.

Week Twelve

Beginning with day one of week 12, the target kindergarten students and other kindergarten students in the target school began preparing for the spring kindergarten program held annually at the target school. The students began learning the words and melodies of ten short songs about spring. During week 12, the students also participated in three group rehearsals led by the school's music teacher. On day one of week 12 the writer led the students in the game, "Who Has the Bell?." The students were seated in a circle and one student was asked to leave the room. The writer gave a small bell to one of the students remaining in the circle. When the first child was asked to return to the classroom, all the students made fists and shook hands above heads. The first child was asked to identify which child had the bell by listening for the sound of the bell. The first child identified the child with the bell correctly and the child with the bell became the next child to leave the room. The game continued until 12 of the students had taken turns identifying

which child had the bell. All students correctly identified the child with the bell. The activity was repeated on day four of week 12 and the remaining students took turns identifying the child with the bell. Again, all students correctly responded. Later during day one of week 12, the writer led the students in singing three of the program songs that had been previously introduced in the students' weekly music classes. The writer also led the students in learning two new songs for the kindergarten program. The students learned both songs quickly. The writer reminded the students that for several weeks the students would be learning spring songs to be performed on the kindergarten program. The students had many questions and seemed eager to prepare for the program. On day two of week 12, the students skipped in time with the music. The writer played the recording of "Sgt. Pepper's Lonely Hearts Club Band (Palmer, 1970)" as the students skipped in time with the music. All the students skipped, although five of the students did not skip in time to the music. The students appeared to enjoy the musical activity. The activity was repeated on day five of week 12. On day two, the writer sang with the students the two program songs learned the previous day. The writer sang through each song once using the echo style. The writer then played the taped accompaniment and led the students in singing both songs. On day three of week 12, the writer led the students in identifying three instruments played in sequence. The writer used a shaker, rhythm sticks, and a triangle to play sets

of three sounds each. After each, the students were asked to identify which instrument was played first, which was played second, and which was played third. The students responded as a group for approximately ten sets of sounds, then the writer began to call on individual students. Fifteen of the students correctly identified three instruments in the correct order. Four students correctly identified two of the instruments in the correct order. The remaining students could identify the instruments played but not in the correct order. Later during day three, the writer led the students in singing the five program songs already learned and taught the students one new program song. The students learned the new song quickly.

On day two, the writer introduced the song "A-Hunting We Will Go" by asking the students to brainstorm and name all the animals the students could think of in two minutes. The writer recorded each response on chart paper as the students named animals. At the end of two minutes, the writer and students read the entire list and then counted the number of animals named. The writer then sang the song, "A-Hunting We Will Go," while turning the pages of the book by the same name. The students enjoyed the book and song and some of the students joined in on the repeating phrases during the first reading and singing. The writer then sang each verse of the song, pausing after each to allow the students to sing each verse back. The writer and students then sang through the entire song together.

The writer next asked the students to help create new verses by naming animals and naming a type of home or cage for the animals. The students, with some help by the writer, created such verses as, "We'll catch a bug and put him in a jug," "We'll catch a cat and put him in a hat, "We'll catch a fox and put him in a box." After singing the new verses together, the students were given drawing paper and asked to illustrate a favorite verse. Some of the students also wrote the words for the verses using inventive spelling. The writer printed verses for the remaining students. The writer observed that the students' drawings were much improved as compared to the drawings from week 11. The students appeared to work more carefully and many students asked for extra time to complete the drawings later during day two. The drawings were displayed in the classroom for a short time and sent home to be shared with parents. As a result of the students' interest and enjoyment in the song and creative activity, the writer printed the new verses to create a class book. A number of students participated in illustrating the pages and the book was put together by the writer and placed in the book center. The writer observed that the book was chosen by many students both individually and in small groups. The writer noted that the activities planned for the song, "A-Hunting We Will Go," were not completed in 20 minutes as planned. The writer and students spent approximately 35 minutes on day two and more time during the following days working on the class book.

On day four of week 12, the writer read the book, There Was an Old Lady Who Swallowed a Fly by Mills and Bonne, after asking the students to listen carefully for the names of the animals in the story. After reading the story, the writer asked the students to name the animals from the story. As the students named the animals, the students at times corrected previous responses to list the animals in the correct story order. The writer printed the students' responses on chart paper. The writer next sang through the book as the students checked the list to be certain the animals were listed in the correct order. The writer then passed out eight pieces of drawing paper, 4" x 6" each, to each child. On each piece of paper, each child drew one of the animals from the song. After all the students had finished the drawings, the writer sang through the song again as the children put the animal pictures in the correct order. The writer observed that most of the students put the pictures in the correct order. The writer then asked the students to mix up the pictures and sing the song once more. As the writer sang the song, the students again put the pictures in order. The writer observed that many of the students joined in as the writer sang the song. The students took the pictures home to share with parents.

On day five of week 12, the writer led the students in singing the six program songs already learned. The writer then introduced two new program songs and explained to the students that the target class would not only sing the song but also dance

to the songs on the program. After the students learned the words to the song, the writer played the taped accompaniment and allowed the students to freely move to the music. Some of the students sang along as others moved and danced to the music.

Week Thirteen

On day one of week 13, the writer led the students in the activity, "Name Rhythms," by calling out names of birds and insects studied by the students. After calling out each name, the writer paused and allowed the students, as a group, to say each name in rhythm. The writer noted that the students responded well as a group. After the students responded approximately 12 times, the writer began calling on individual students. The writer noted that all but three of the target students could correctly state a two, three, or four syllable word in rhythm. Later during the morning of day one, the writer led the students in singing the five program songs learned during week 12. The writer noted that most of the students appeared to remember much of what was learned the previous week. The writer led the students in singing each of the five songs once without accompaniment in echo style, then with the taped accompaniment. On day two of week 13, the writer led the students in playing the game, "Where is the Bell?" The students were seated in a circle and the writer chose four students. Each of the four students was given a small bell and told to stand in one of the corners of the room. The remaining

students were told to close the eyes and listen for the sound of a bell. The writer pointed to one of the four students and the student rang the bell. The students in the circle were then asked to point in the direction the bell was heard. The activity was repeated approximately 15 times as different students were chosen to ring a bell and the writer noted that all students but one correctly responded. The writer noted that the student who incorrectly responded was diagnosed earlier in the school year as having a 90 percent hearing loss in one ear and a 20 percent hearing loss in the other ear. Later during day two of week 13, the writer led the students in singing the program songs previously learned and taught the students one new program song. Again, the students learned the song quickly. On day three of week 13, the writer led the students in repeating five- and six-beat rhythms by tapping out the rhythms with rhythm sticks. After each rhythm was tapped out by the writer, the students repeated by tapping out the rhythm with rhythm sticks. The writer noted that overall the students demonstrated much improvement in the skill, although approximately six of the students had difficulty with the five- and six-beat rhythms. The repeating rhythms activity was repeated on day four of week 13. The writer taught the students one new program song on day four and the writer and students sang through all ten of the program songs learned. No music activities were repeated on day five of week 13 due to the writer's absence. The target kindergarten students along with

other kindergarten students participated in a group rehearsal led by the school's music teacher. During the rehearsal, the students practiced the ten program songs.

On day two of week 13, the writer introduced the song, "A Pretty Little Fish" by Poelker, by asking the students to demonstrate how fish move in the water. After several students demonstrated, the writer wrote the word, "glide," on the chalkboard, read the word, and discussed with the students that fish glide in a smooth, flowing manner. The writer then asked the students to join their hands together in front and glide high, low, up, and down. The writer noted that most students performed the gliding motion smoothly, although three students demonstrated little self-control in moving around the classroom. The three students were reminded quietly by the writer to move smoothly around the room and the students did show improvement. The writer then asked the students to be seated on the floor and sang the entire song while the accompaniment tape played. The writer then sang the song, line by line, pausing after each line to allow the students to echo each line. The writer noted that the students learned the song quickly and appeared to like the music as demonstrated by the students' enthusiasm and body movement. After singing through the entire song twice, the writer chose one student to be the "pretty little fish." The remaining students sang the song again as the "little fish" glided through "the water." When the words of the song mentioned choosing a friend,

the "fish" chose another student to swim along. The song continued, as three more "fish" joined in swimming. The students appeared to enjoy the song and sang well. The song was repeated two more times on day two and twice on day three so that all the students had a chance to be a "fish." Because there were already three caterpillars, four frogs, a turtle, and various other insects already in the classroom, the writer chose not to set up an aquarium. The writer and students did visit an aquarium in another classroom on two days so the students could observe the fish and learn about how to care for fish. On day four, the writer sang the song, "The Little White Duck" by Reader's Digest Association, while placing flannel figures on the flannel board at the appropriate times. The writer noted that several of the students knew the song as evidenced by the students singing along. The writer next sang through each verse of the song, pausing after each line to allow the students to repeat each line. The writer again placed the flannel figures on the board as the song was sung. Next, the writer placed the piece of green fabric (the "lily pad") in the middle of the circle. The writer then selected four students to represent each of the four characters of the song. As the remaining students again sang the song, the four students acted out the animal parts described in the song. The first four students acted out the animal parts well and then were asked to choose students to portray the animals as the song was again sung. The song was sung several more times until all the

students had the opportunity to portray one of the animals. After the music session, the writer left the flannel figures on the board for the students to use without assistance over the next several days.

Week Fourteen

On day one of week 14, the writer led the students in the activity, "Tone Calls," by singing the names of animals and asking the students to sing each name back. The writer asked the students to respond as a group for approximately 12 animal names. The writer then began to call on individual children. The writer noted that 18 of the students could correctly repeat a phrase, matching both pitches and rhythm. The writer noted that four of the remaining students correctly repeated the rhythm of a phrase, but not the correct pitches. Later during day one, the writer and students sang through all the program songs and rehearsed the two dances the students would perform in the kindergarten program. On day two of week 14, the students were called on individually to identify two and three instruments played in sequence by the writer. The writer observed that all of the students could correctly identify two instruments played in sequence. Seventeen of the students could correctly identify three instruments played in sequence. The activity was repeated on day five of week 14 with similar results. On day three of week 14, the writer led the students in the activity, "Moving to Music." The writer first

played various rhythms with rhythm sticks and reminded the students to move according to the rhythm played. Quarter notes indicated walking, eighth notes indicated running, and dotted eighth notes indicated skipping. The writer next played a song from Mod Marches by Palmer and told the students to move in time with the music. The writer observed that most of the students did move in time with the music. During the second recording played, the writer chose a child to be the leader as the remaining students moved as the leader did. The students were again reminded to move in time with the music. Later during day three, the writer and students sang through five of the program songs, and the writer led the students in practicing the two dances for the program. On day four of week 14, the writer led the students in identifying pairs of notes played on the piano as the same or different. The writer called on each child to respond individually to a different pair of notes and observed that only four students had difficulty correctly identifying whether a pair of notes was the same or different. Each afternoon during week 14, the target kindergarten students and other kindergarten students met together to rehearse the spring program. The afternoon rehearsals were led by the school's music teacher. Classroom kindergarten teachers and the kindergarten aide assisted in the rehearsals.

On day two of week 14, the writer asked the students to listen carefully as a record was played. The students were asked to

think about what animals were portrayed by the music. The writer played a recording of Carnival of the Animals (Saint Saens), stopping after each section to allow the students to identify the animal portrayed. The writer observed that many of the students appeared to listen intently to the music as evidenced by the responses the students gave and by the body movement of the students as the music was played. After the students listened to each section and responded by naming the animals portrayed, the writer printed each animal name on an index card and allowed the students to choose which of the animals was a favorite. The students were then divided into small groups according to the animals chosen and given materials to make masks depicting the chosen animals. The students completed the animal masks on day three of week 14 as the music, Carnival of the Animals (Saint-Saens), was played. Later during day three of week 14, each student picked up the animal mask completed the previous day. The writer discussed briefly with each student the characteristics of the chosen animal, particularly noting how the student thought the animal would move. The writer then played the recording of Carnival of the Animals (Saint-Saens). Each of the students moved to the section of music portraying the student's chosen animal. During the finale, all the students were encouraged to move and dance to the music as the writer observed. The writer noted that most of the students freely and creatively moved to the music. Many of the students imitated animal sounds as the students moved

around the room. Four of the students chose to watch as the other students participated in the movement activity. The writer noted that the students enjoyed the activity, as evidenced by the students' participation and verbal comments. The target students did not have the opportunity to perform the Carnival of the Animals dance for other kindergarten students due to the busy schedule caused by preparation for the kindergarten program. The students did perform the dance for several parents who were invited to visit the classroom. The students took the animal masks home and were encouraged to share with parents about the movement activity. On day four of week 14, the students drew jungle pictures while again listening to the recording of Carnival of the Animals (Saint-Saens). The writer observed that approximately half of the students appeared to take great interest in the drawings. The students looked through various books about the jungle and asked questions as to what kind of trees and plants were in the jungle. As the students were drawing, the writer pointed out several jungle animals that would be seen during the upcoming field trip to an area zoo. The students' drawings were displayed in the classroom.

Chapter IV

Results

Evaluation was an ongoing part of the implementation portion of the practicum. During the 14 weeks of the implementation period, the practicum writer maintained a daily log noting such information as specific songs and musical activities carried out, students' responses and participation in the music sessions, and the practicum writer's observations as to the progress of the target students. A folder was also maintained for each of the target students. On Friday of each week of the implementation period, the practicum writer transferred notes pertaining to individual students to individual student folders. Samples of students' work pertaining to the music sessions, such as worksheets and illustrations were also placed in the student folders. Each of the worksheets completed by the students allowed the practicum writer to evaluate the students' listening comprehension and auditory memory skills. Students were sometimes asked to illustrate the action or characters in a song or to illustrate a favorite song or musical activity from the week. Student drawings provided the practicum writer with some indication as to how the musical activities were received by the students. The writer encouraged the students to share what was liked and what was not liked during the music sessions. The students' drawings, as well as the verbal responses of the

students, were one indication that the target students greatly enjoyed the music sessions. The practicum writer's observations of students' behavior during the musical sessions supported the assertion that the musical activities were well received and enjoyed by the target students. Techniques such as brainstorming, group discussions, and pairing students to work cooperatively, encouraged student participation during the music sessions. Students were encouraged to ask questions of the writer and other students, as well as answer questions posed by others. The practicum writer considered the target students' active participation and enjoyment in the music sessions as one positive outcome of the practicum project.

Results from the practicum writer's screening instrument, administered at the beginning of the implementation period, indicated the target students were weak in four areas of listening skills, auditory discrimination, auditory perception, following oral directions, and listening comprehension. The results also revealed that only two of the target kindergarten students could state at least three purposes for listening. Average scores revealed that 68 percent of the students scored with less than 80 percent accuracy on the screening instrument. The target school's curriculum specialist indicated that only 20 percent of the kindergarten students should have scored with less than 80 percent accuracy, thus revealing a discrepancy gap of 48 percent.

At the conclusion of the 14 week implementation period, the practicum writer administered the writer's original screening instrument to each of the target kindergarten students. Fourteen of the 22 students could state at least three purposes for listening. Techniques such as group discussions and brainstorming led to an increase of 12 students able to state at least three purposes for listening. Four other students could state at least two purposes for listening. The practicum writer balanced opportunities for the students to listen to the writer, to each other, and to other media in order to promote the importance of listening in a variety of situations.

Figure 1

In the area of auditory discrimination, 20 of the 22 target kindergarten students scored with at least 80 percent accuracy. The post scores indicated an increase of nine students mastering the second objective.

Figure 2

In the area of auditory perception, 19 of the target students scored with at least 80 percent accuracy. Opportunities to work with familiar home and school objects facilitated the improvement of the students' skills in the area of auditory perception. The

post scores indicated an increase of two students mastering the third objective of auditory perception.

Figure 3

Seventeen of the students scored with at least 80 percent accuracy in the area of following oral directions. While following oral directions was a vital part of each music session, the skill of following oral directions was particularly emphasized as the students sang and acted out songs such as

"Rhythm Echo Song (Poelker, 1988)" and "Jim Along Josie (Macmillan, 1984)." The post scores revealed an increase of four students mastering the fourth objective of following oral directions.

Figure 4

In the area of listening comprehension, 14 of the target students scored with at least 80 percent accuracy. The skill of listening comprehension was facilitated through group discussions, the writer and students asking and answering related

questions, and pairing students to dramatize a song. The techniques led to an increase of five students mastering the fifth objective of listening comprehension.

Figure 5

The practicum writer had originally determined that four of the five objective areas, including objectives four and five, be mastered by at least 80 percent of the target students for the practicum to be considered a success. While the practicum could

not be considered completely successful according to the criteria set by the practicum writer, the practicum writer was pleased to note that the target students demonstrated significant improvement in all five objective areas. Sixty-four percent of the students could state three purposes for listening. The post score revealed an increase of 55 percent in the number of students able to state three purposes for listening. In the area of auditory discrimination, 99 percent of the students scored with at least 80 percent accuracy. Eighty-six percent of the students scored with at least 80 percent accuracy in the area of auditory perception. Post scores in the areas of auditory discrimination and auditory perception exceeded the writer's expectation that 80 percent of the students would master the objectives. The target students also demonstrated improved scores in the areas of listening comprehension and following oral directions, the two objectives considered to be of primary importance by the practicum writer. In the area of following oral directions, 77 percent of the students scored with at least 80 percent accuracy, The post score in the area of following oral directions lacked meeting the expected score of at least 80 percent by only three percent. Sixty-six percent of the students scored with at least 80 percent in the area of listening comprehension. The post score lacked meeting the expected score of at least 80 percent by 14 percent. A table displaying the students' post scores is included (Appendix C:104). One possible

explanation for the post scores not meeting the expected 80 percent could be related to the target student population. Among the 22 target kindergarten students were two Hispanic students speaking little English. Two of the students had specific learning disabilities. Test results indicated that both students were particularly weak in the areas of auditory skills. Two of the target students received speech and language services during the school year. Two of the target students had been previously diagnosed as having Attention Deficit Hyperactivity Disorder. Another student was currently being evaluated because of behaviors often associated with Attention Deficit Hyperactivity Disorder.

The writer was especially pleased with the improvement in listening skills of individual students. Although the target students as a group did not achieve the level of mastery expected by the practicum writer, the practicum writer did observe that significant gains were made by the target students in all five areas of listening skills and in the students' interest and participation in the musical/listening activities. A table displaying a comparison of students' pretest and post test scores is included (Appendix D:107).

Chapter V

Recommendations

The practicum writer presented the practicum project and the results to the kindergarten teachers at the target school. The practicum writer briefly described the practicum process from beginning to end and discussed how the target students' need for improved listening skills was determined. The practicum writer then demonstrated several of the auditory discrimination and auditory perception activities. Next, the practicum writer named several of the target students' favorite songs and described the musical/listening activities related to each song. Samples of the target students' work related to the practicum project were displayed. The practicum writer concluded by displaying a copy of the guidebook prepared by the practicum writer which would be placed in the target school's curriculum specialist's room. The guidebook, a simplified version of the implementation chapter from the practicum proposal, contains simple descriptions of each activity and song presented during the implementation period. The guidebook will be available for the teachers to utilize on a check-out basis.

The practicum writer will include the musical activities and songs, as well as additional musical experiences, in the writer's kindergarten curriculum during the next school year. The practicum writer expects that future kindergarten students will

benefit from the musical experiences in the same manner as the target students. The musical experiences will provide enjoyment for the students, opportunities for the students to be introduced to basic music skills, and opportunities for the students to improve listening skills. The short activities emphasizing the listening skills of auditory discrimination and auditory perception will be included in each day's morning activities. Experiences with songs, ballads, and instrumental pieces will be integrated into the target county's reading curriculum which emphasizes a literature-based, whole language approach to teaching reading and language arts. The practicum writer will use the songs and ballads to develop experience charts with the students. Song charts will be used to allow the students to practice such reading skills as finding like words within a song and circling words beginning with the same letter. Individual song charts will be used by students at the listening station. The practicum writer expects that by extending the musical experiences to further include experiences in seeing and reading the printed word the target students will show a greater increase in the skill of listening comprehension and develop a greater interest in the written word.

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Appendix A

Listening Skills Test for Kindergarten Students

1. (Critical Thinking)

Say, "Tell me three reasons it is important to listen."

- Possible responses:
1. to follow directions
 2. to hear fire alarm
 3. to listen to a story
 4. to learn words to a song
 5. to answer a question

2. (Auditory Discrimination)

Say, "I will say a pair of words. Listen to both words and tell me whether the words are the same or different."

cap / cup

bed / bed

bit / fit

pan / pat

zone / zone

3. (Auditory Perception)

Say, "I want you to close your eyes and do not open them until I tell you to do so. You will hear five sounds. After each sound, tell me what made the sound. Remember, keep your eyes closed until I tell you to open them."

- | | |
|------------------------|----------------------|
| 1. feet stomping | 2. clapping hands |
| 3. heavy paper tearing | 4. blowing a whistle |
| 5. knocking | |

4. (Following directions)

Say, "I am going to ask you to do five sets of things. Listen to my directions. Do them in the same order that I say them."

1. Clap your hands and touch your toes.
2. Sit down and pat your head.
3. Touch your shoulder and turn around.
4. Snap your fingers, walk to the chair, and touch your toes.
5. Touch your shoulders, turn around, and clap your hands.

5. (Listening Comprehension)

Say, "I am going to read you a short story and when I am finished, I will ask you some questions about it. Please listen carefully. I will only read the story once."

Story: Sarah went to the grocery store for her mother. She bought bread, eggs, and apple juice. On her way home, Sarah fell and the groceries fell all over the sidewalk. Sarah's

knee was skinned and it hurt. She didn't know what to do.

- Questions:
1. Where did Sarah go?
 2. What did Sarah buy at the store?
 3. What happened to Sarah on her way home?
 4. Why do you think Sarah fell?
 5. What would you do if you were Sarah?

Appendix B

Table 1

Students' Pretest Scores on the Listening Skills Test
for Kindergarten Students

STUDENT	CRITICAL THINKING	AUDITORY DISCRIMINATION	AUDITORY PERCEPTION
STUDENT 1	0%	60 %	100 %
STUDENT 2	0 %	60 %	100 %
STUDENT 3	66 %	80 %	60 %
STUDENT 4	0 %	100 %	60 %
STUDENT 5	66 %	40 %	80 %
STUDENT 6	66 %	60 %	80 %
STUDENT 7	0 %	20 %	100 %
STUDENT 8	0 %	100 %	100 %
STUDENT 9	100 %	100 %	60 %
STUDENT 10	0 %	100 %	80 %
STUDENT 11	66 %	40 %	40 %
STUDENT 12	100 %	60 %	100 %
STUDENT 13	0 %	80 %	100 %
STUDENT 14	0 %	60 %	100 %
STUDENT 15	0 %	100 %	80 %
STUDENT 16	0 %	100 %	60 %
STUDENT 17	0 %	60 %	100 %
STUDENT 18	0 %	80 %	100 %
STUDENT 19	0 %	100 %	80 %
STUDENT 20	0 %	100 %	100 %
STUDENT 21	0 %	60 %	80 %
STUDENT 22	0 %	0 %	80 %

Table I (continued)

STUDENT	FOLLOWING DIRECTIONS	LISTENING COMPREHENSION	AVERAGE SCORE
STUDENT 1	60 %	40 %	65 %
STUDENT 2	40 %	100 %	75 %
STUDENT 3	80 %	40 %	70 %
STUDENT 4	80 %	20 %	65 %
STUDENT 5	60 %	60 %	60 %
STUDENT 6	60 %	60 %	65 %
STUDENT 7	100 %	60 %	70 %
STUDENT 8	100 %	80 %	95 %
STUDENT 9	100 %	80 %	85 %
STUDENT 10	60 %	20 %	65 %
STUDENT 11	60 %	80 %	55 %
STUDENT 12	80 %	100 %	85 %
STUDENT 13	100 %	80 %	90 %
STUDENT 14	100 %	60 %	80 %
STUDENT 15	80 %	20 %	70 %
STUDENT 16	100 %	20 %	70 %
STUDENT 17	80 %	60 %	75 %
STUDENT 18	100 %	80 %	90 %
STUDENT 19	60 %	60 %	75 %
STUDENT 20	80 %	80 %	90 %
STUDENT 21	20 %	80 %	60 %
STUDENT 22	60 %	40 %	35 %

Appendix C

Table 2

Students' Post Test Scores on the Listening Skills Test
for Kindergarten Students

STUDENT	CRITICAL THINKING	AUDITORY DISCRIMINATION	AUDITORY PERCEPTION
STUDENT 1	100 %	100 %	100 %
STUDENT 2	100 %	80 %	100 %
STUDENT 3	100 %	100 %	80 %
STUDENT 4	66 %	100 %	60 %
STUDENT 5	100 %	100 %	80 %
STUDENT 6	100 %	100 %	100 %
STUDENT 7	100 %	100 %	100 %
STUDENT 8	100 %	40 %	100 %
STUDENT 9	66 %	100 %	60 %
STUDENT 10	66 %	100 %	100 %
STUDENT 11	100 %	80 %	60 %
STUDENT 12	100 %	100 %	100 %
STUDENT 13	66 %	100 %	100 %
STUDENT 14	66 %	80 %	100 %
STUDENT 15	100 %	100 %	80 %
STUDENT 16	33 %	100 %	100 %
STUDENT 17	100 %	100 %	100 %
STUDENT 18	100 %	80 %	100 %
STUDENT 19	100 %	100 %	100 %
STUDENT 20	66 %	100 %	100 %
STUDENT 21	100 %	60 %	80 %
STUDENT 22	33 %	100 %	80 %

Table 2 (continued)

STUDENT	FOLLOWING DIRECTIONS	LISTENING COMPREHENSION	AVERAGE SCORE
STUDENT 1	80 %	60 %	88 %
STUDENT 2	100 %	100 %	96 %
STUDENT 3	20 %	60 %	72 %
STUDENT 4	60 %	80 %	73 %
STUDENT 5	80 %	40 %	80 %
STUDENT 6	80 %	80 %	92 %
STUDENT 7	80 %	80 %	92 %
STUDENT 8	80 %	100 %	84 %
STUDENT 9	100 %	100 %	85 %
STUDENT 10	100 %	60 %	85 %
STUDENT 11	100 %	100 %	88 %
STUDENT 12	100 %	100 %	100 %
STUDENT 13	100 %	100 %	93 %
STUDENT 14	100 %	100 %	89 %
STUDENT 15	60 %	40 %	76 %
STUDENT 16	100 %	60 %	79 %
STUDENT 17	100 %	100 %	100 %
STUDENT 18	100 %	80 %	92 %
STUDENT 19	80 %	100 %	96 %
STUDENT 20	60 %	100 %	85 %
STUDENT 21	60 %	60 %	76 %
STUDENT 22	80 %	80 %	72 %

Table 3

Comparison of Students' Pretest and Post Test Scores

STUDENT	AVERAGE PRETEST SCORE	AVERAGE POST TEST SCORE
STUDENT 1	65 %	88 %
STUDENT 2	75 %	96 %
STUDENT 3	70 %	72 %
STUDENT 4	65 %	73 %
STUDENT 5	60 %	80 %
STUDENT 6	65 %	92 %
STUDENT 7	70 %	92 %
STUDENT 8	95 %	84 %
STUDENT 9	85 %	85 %
STUDENT 10	65 %	85 %
STUDENT 11	55 %	88 %
STUDENT 12	85 %	100 %
STUDENT 13	90 %	93 %
STUDENT 14	80 %	89 %
STUDENT 15	70 %	76 %
STUDENT 16	70 %	79 %
STUDENT 17	75 %	100 %
STUDENT 18	90 %	92 %
STUDENT 19	75 %	96 %
STUDENT 20	90 %	85 %
STUDENT 21	60 %	76 %
STUDENT 22	35 %	72 %